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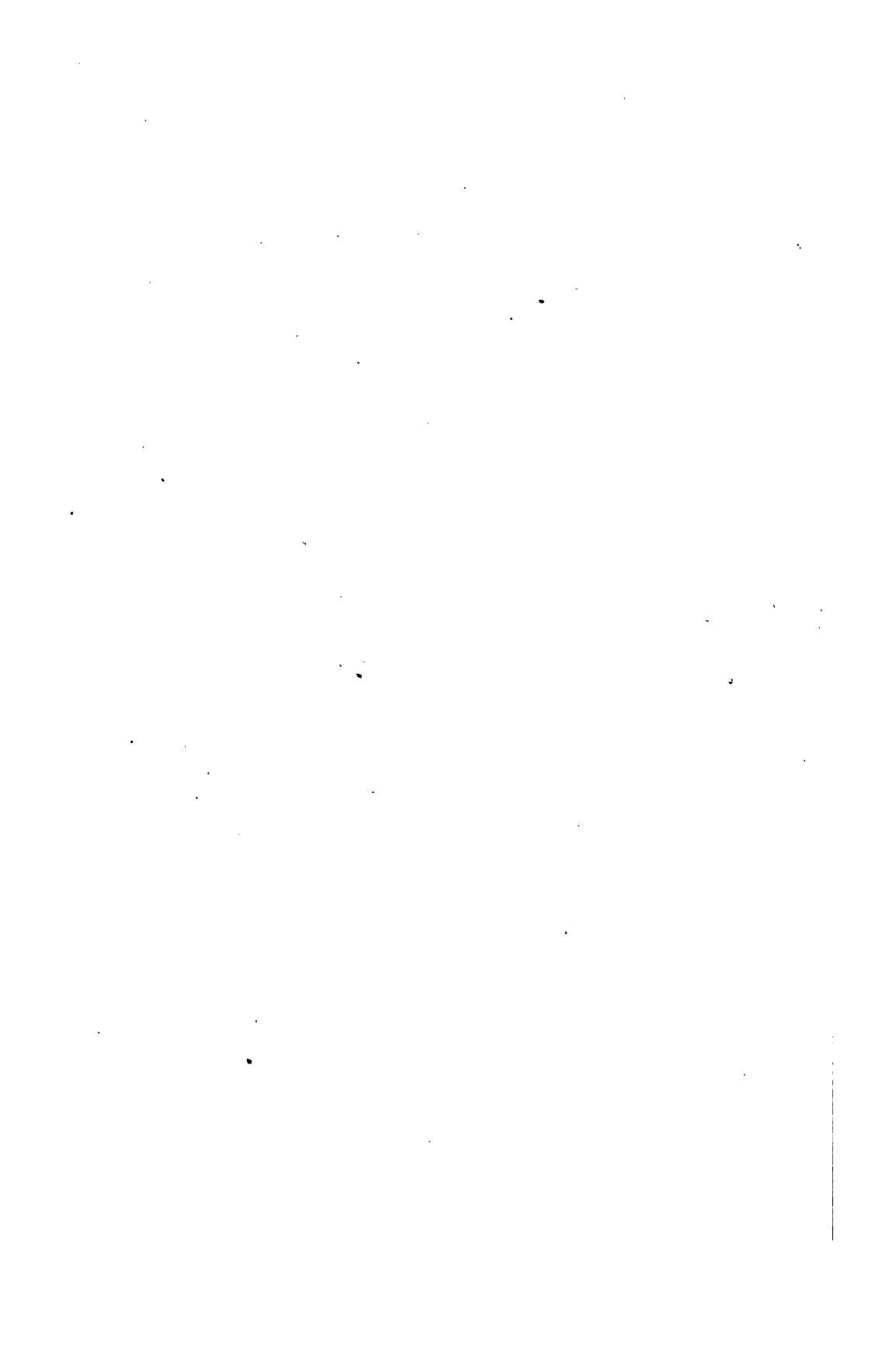
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R. G. LAWRENCE

Castle Ruin, Clifftop, Clifftop, Clifftop

A
PRACTICAL TREATISE
ON
DRAWING,
and on
WATER COLOUR PAINTING.



LONDON.
A. H. BAILY & CO 63, CORNHILL.
1839.

A PRACTICAL TREATISE
ON DRAWING,
AND ON
PAINTING IN WATER COLOURS,

WITH ILLUSTRATIVE EXAMPLES
IN PENCIL, IN SEPIA, AND IN WATER COLOURS,
LEADING THE PUPIL PROGRESSIVELY, FROM THE FIRST RUDIMENTS,
TO THE COMPLETION OF WORKS OF ART
IN THEIR FINISHED STATE;

COMPREHENDING THE
TREATMENT OF COAST SCENERY, RIVER SCENERY,
AND GENERAL LANDSCAPE.

BY
G. F. PHILLIPS,
AUTHOR OF "THE PRINCIPLES OF EFFECT AND COLOUR,"
&c. &c. &c.

WITH TWENTY PLATES,
FAC-SIMILES OF THE ORIGINAL DRAWINGS, MADE EXPRESSLY FOR THE WORK
BY THE AUTHOR.

LONDON:
A. H. BAILY & CO. 83, CORNHILL.

1839.

931.

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P R E F A C E.

THAT works on Art of an established character, and possessing useful information, are generally expensive, must be admitted; arising from the great outlay in engraving, printing, colouring, and the various other incidental expenses connected with their completion. Hence has arisen the limited sale of works of this nature; many of which not coming, in expense, within the reach of the general public, the lovers of Art have therefore been compelled, in many instances, to forego their indulgence in a pursuit grateful to their feelings, and frequently highly useful in connexion with their avocations.

To obviate these difficulties, the present Work is offered to the Public, at a price within the reach of all classes of society; presuming on an extensive sale as a remuneration for the considerable expense connected

with its publication. And taking into consideration the number of embellishments, and the style of execution, (being fac-similes of the original drawings made expressly for the Work,) it may not be too much to assert, that no work has been yet published, that has not trebled the price of the present undertaking.

In the letter-press department, every thing connected with the elementary subjects is fully explained; and the succeeding subjects, as they rise progressively in importance and interest, have been so selected and arranged, as to form connecting links in the course of study, between the first lessons and those of a more complete or finished character; developing, by simple and easy examples, effects of light and shade as produced by one colour only, that of Sepia.

The coloured Plates, (six in number,) illustrate the various times of day; showing the effect of the atmosphere on the various objects subject to its all-powerful influence.

ON DRAWING.



THE USE OF THE LEAD PENCIL.

THE Art of Painting in Water-Colours, *in this country*, has been carried to a height, within the last thirty years, surpassing the expectation of even its most sanguine admirers. The purity of tone, the depth of colour, the boldness and freedom of execution obtained at the present day, bring water-colour paintings in strong competition with those of oil. It can be no matter of surprise, therefore, that with such qualities and capabilities, it should have become a study so generally interesting, and so universally adopted. Free from the incumbrances and the inconveniences of oil, it is found available in almost all situations, and under almost all circumstances ; at home or abroad, within

doors or without, travelling or in retirement, it is practised with convenience and facility, both as a study of utility and amusement; affording the highest intellectual gratification to the amateur, while it gives to the man of science and research, the opportunity of retaining more perfectly the form, character, and colour of objects presented to his notice.

As it is the object of the present work to lead the student to a consideration of what he has to accomplish, and how to effect it, rather than to a contemplation of the advantages or disadvantages arising out of the materials used, I shall proceed to the elementary subjects; and I would recommend a close and careful attention to the several examples laid before him; divesting his mind of any predilection that he may have for certain forms or certain subjects; the simplest and the least intricate, as they are the least difficult, being the best adapted for early imitation.

In copying the elementary Examples in Plates 1 and 2, the lengths and breadths of the objects should be carefully observed,

together with the direction of the lines describing the contours; as on those particulars depends the character of an object as regards its form: and this should be repeated till they can be described with facility and correctness; by which practice the eye becomes gradually matured, and the hand accustomed to draw lines with correctness and decision. The lines should be drawn at first tenderly but steadily, avoiding every thing of a hasty or slovenly character; as much of our ultimate success depends on our first habits. The darker or shaded sides of the objects should then be proceeded with, by laying the lines by the sides of each other at equal distances, and not in a promiscuous or uncertain manner. By such means the hand becomes firm and steady in its operations,—an essential acquisition in practical drawing. If in the first effort to copy an object, the proportion be not correct, it is better to rub it out altogether, than to get a multiplicity of lines, producing weakness and confusion.

The preceding remarks apply to the subjects contained in the succeeding four Plates—3, 4, 5, and 6, as regards breadths and lengths:

in these subjects the distances between objects, and their situations, must be carefully observed; much of the pictorial arrangement depending on their being judiciously situated. These subjects should be carefully sketched, and not proceeded with till the whole of the parts bear their relative proportions to each other, as they are found to be in the examples furnished for imitation. To remove lines, if any alteration be necessary, the crumb of stale bread will be found to be a better material than Indian rubber, as it is less likely to smear or injure the surface of the paper, which should be carefully avoided.

It will be observed that Plates 5 and 6 contain examples of the lead pencil, assisted by flat washes on the darker sides of the objects.



OF DRAWING IN SEPIA.

THE use of Sepia for drawings in one simple colour, has of late years become so general, that Indian Ink has fallen almost

entirely into disuse. By Sepia the greatest depth usually required is obtained, and its warm tone is more agreeable to the eye. The mode adopted is to dip the end of the cake into water, and rub it on an earthenware division tile; then dilute it with water to the strength required. For these drawings, the paper should be previously strained, and should be larger than the subject about to be drawn, to allow of a margin all round of about an inch and a half. Having cut the paper to the size required, wet the back with a sponge dipped in clean water, passing it over several times, and leaving it for a few minutes till the water is absorbed, and the paper will lie flat; run a rim of paste round the edge, about three quarters of an inch wide; then turn the wetted side of the paper downwards on a drawing board, and press the pasted rim close to the board with a paper knife, or some hard substance; passing it over several times, to press as much of the paste out as possible, that the paper may adhere firmly to the board. The *face* of the paper should be then wetted in the centre with a sponge, taking especial

care not to pass it over the pasted rim: without this precaution, the centre would dry before the edges, and the paste would not hold. It is likewise necessary to sponge the front of the paper, to destroy the size on the surface, and to render it absorbent; let it then dry gradually, and it will become entirely flat.

Having sketched your subject (Plate 7) carefully in pencil, proceed to lay in the dark or shaded sides of the building, with tint No. 1, as evenly as possible; likewise the windows, gateway, the roof, and other parts of the subject, as shown in the example. This should be done with the pencil moderately filled with colour: your board being in a slanting direction, by beginning at the top of the object, the colour will flow freely downwards. If the pencil should not hold a sufficient quantity of colour to cover the space begun, replenish it moderately, that when you have reached the bottom of the object, you may not have too much left in the brush or pencil. In this part of the process, be careful to leave the lights pure and unsullied; the markings or delicate tints on

the light sides will be put in afterwards with more facility. The darker tints on the dark sides of the building, in the windows, gateway and ground, are tint No. 2, as seen in Plate 8. As with this tint the dark sides are only partially covered, a less quantity of colour in the pencil will be necessary. After taking the colour, the pencil should be drawn over a piece of spare paper, to bring it to a point, that the colour may be laid with precision, clear and without muddling, but with a pencil not too dry; the colour should be in a state to flow freely. Leave each wash to dry, before proceeding with the next. The tint No. 3 is used for the small dark touches, as seen in the example, Plate 9; and should be used as the tint No. 2, with a pencil moderately filled, and carefully brought to a point. These Plates show the treatment of the subject in its several stages. The front of the building is laid down with a faint tint, to give it solidity, and render it distinct from the sky.

Plate 10, Street Scene, is illustrative of the effect of morning;—the sun lighting up the whole of the buildings to the right, while

those on the left are obscured by shade; the darks of the windows, doors, pent-houses, &c. lighting up and giving relief to the mass. The sky is subdued with a thin wash, to give value to the lights on the right hand; the darks of the windows, old water-spouts, &c. adding considerably to their brilliancy. Subjects of this character materially depend for their day-light appearance on the sharp, certain, and decided manner of their execution; and should be treated so as to preserve the greatest breadth.

Plate 11.—Though in treating of the subject shown in its several stages in Plates 7, 8, and 9, three tints have been considered sufficient, yet in subjects of a more finished character, it will be found that the degrees of tint are varied almost to infinity. The present subject should be proceeded with in the three tints already laid down, and afterwards heightened by repeated touches of strong colour, to enrich and give force to the stronger parts; the lighter parts being varied with thin washes of colour, to relieve it from monotony.

Plate 12. Lane Scene.—Few subjects afford

more interest, or are more generally grateful to the feelings, than lane scenery, and more especially those formed by masses of foliage on either side, and where the scene is limited by such masses intersecting each other, from the winding of the road or path, and confining the attention to the magical intricacy and variety of the multifarious objects mingling with each other. This subject is intended to represent the pure light of a fresh morning, breaking partially over the fore-ground objects, and giving by contrast a greater depth to those in shade, which lie in the centre of the picture; the masses of light being reserved for the sky and the fore-ground; and the latter of these possessing the greater force, from the cloud-shadows and darks forming a sharp contrast. The quiet of the scene is preserved by the solitary figure, with his plodding, shuffling gait.

Plate 13. Coast Scene.—The character of coast scenery is too well and too generally appreciated to require much to recommend it to the notice of the artist or the amateur: the constant action of the water, in its ruffled and in its more quiet state; the vessels

moving on its buoyant surface; the reflections of the various objects in its vicinity; all contribute to its powerful and various attractions. In this subject, the largest mass of light is reserved for the sky, leaving the lower part of the picture as little disturbed by action as possible; which contributes materially to its wild and desolate appearance. The solitary boat in the foreground, making its way for the shore, is introduced as an incident contributing to the general effect.

Plate 14. River Scene. Evening.—In this subject nearly the whole of the objects are in a subdued tone, contributing by their unobtrusive appearance to the natural quiet of the scene; the leading character of which is an undisturbed serenity, which even the lines of the composition essentially assist.

ON
PAINTING IN WATER COLOURS.

ON THE CHIAROSCURO, COLOUR, AND THE AUXILIARIES
NECESSARY TO THE UNITY OF A SUBJECT.

THE essential qualities of landscape subjects depend on form, arrangement, light and shade, and colour; and though it may be desirable to unite all these qualities, in the highest degree of excellence, in one work of art, it not unfrequently occurs, that pictures possessing effect and colour only in an eminent degree, and where the forms and arrangement are of a second-rate quality, will exhibit a charm to the eye almost irresistible. Hence it may be inferred, that the artful management of the light and dark, and the colour of a picture, stand pre-eminent as qualities in landscape subjects. It may be further seen, by reflecting on the impressions made on our minds when looking at nature, that the magical combinations of light and shades, and the contrast and harmony of

colour, so rivet the attention, as to render the forms and arrangements of the various objects scarcely noticeable. To explain the qualities of light and shade in a picture, as to the effects produced on the mind, will therefore be found necessary in this division of the work.

It must be observed, that there are two modes of managing the light and shade in works of art,—the one producing vigour by means of powerful opposition; the other producing richness by gradation of tint, and massing dark objects together and light ones together.

The former principle is more particularly illustrated in the first subject, given in Sepia, Plates 7, 8, 9; where the dark and light sides of the building are brought in strong opposition to each other; and likewise in Plates 11 and 12. The darks and lights being immediately opposed to each other, give that vigorous effect arising from a light breaking powerfully on the sides of objects opposed to it. The latter principle is illustrated in the two succeeding subjects—Plates 13 and 14, where the points of opposition are less frequent; the dark mass of rock not coming against the lighter part of the sky, but on the

darker, which tends to reduce its force: the vessels at the point are backed chiefly by the dark of the water in the distance, the tops of the masts only coming against the light of the sky: it will likewise be observed, that the boat in the foreground is placed, not in the light part of the water, but on the darker part, which prevents that sharp, cutting effect which would result from its being opposed to the light. In Plate 14, it will be seen that the dark objects chiefly come against each other, except the top and sails of the mill, which are opposed to the sky; but even these are not placed against the pure light of it: the dark tops of the barges are the only darks in this subject which are opposed to pure white; the result of which is a mellow and richer effect.

In considering the forms and the arrangement of objects, it must be observed that simplicity and variety should be the prevailing features of a subject. It should not be so crowded as to produce confusion, nor so spare of objects as to be deficient of interest; and it will be found that from a small number of objects, well selected and

judiciously placed, is obtained the most effective composition. Objects of the same class or kind should be varied in the size, the colour, or the view: figures should be, some standing still, some walking or sitting; some carrying burthens, others idle; some shown in a side view, others in front. Trees should for the same reason be, some large, some small; some upright, some leaning; some bold and massy in their leafage, others light and free, with the sky seen through in various parts: vessels, some in motion, others moored; some lying broad-side to the view, others fore-shortened, shewing little more of the hull than the head or stern; some with their sails bent, others furled; and likewise varied in their size, height, and situations. It is the aim of an artist to see every thing, and to seize and retain such things as may be rendered available to his purpose. In the arrangement, objects should not be too much separated from each other, but should be grouped and thrown into masses; and the single or isolated objects introduced merely to connect or to lead the eye from one group to another. In the grouping of objects, there

should be no appearance of studied arrangement, nothing formal, no palpable expression or effect of any geometrical figure ; but should be free, and possess the look of casual or unrestrained effort.

Nature is the great school of study—nature uncontrolled ; not the planted garden, with its well-rolled walks and its nicely trimmed boundaries, its artificial grottoes and its mock ruins, its regular vistas and its made water-falls—the artificial character of which surrounds us on every side ; and which is only rendered tolerable by the powerful efforts of nature occasionally destroying the formality, and directing vegetation to break forth in various fantastic forms, by throwing the ponderous limbs of trees over the smooth-clipped lawn, bending and winding gracefully with their multifarious intricacies, and partially concealing, by the magic influence of shade, the monotonous flat beneath. Nature free from such restraints is the school of the artist ; and it is only by a constant study of her never-ending varieties, that he becomes enabled to appreciate her numerous combinations, to select judiciously those the most

permanently interesting, and to give them with due force and effect. Hence he learns his principles of composition, by observing how flat and uninteresting lines of buildings are broken and relieved by trees or other objects rising against them,—by cloud shadows producing a partial obscurity,—and the various depths of the background objects; all or either of which contribute to aid the pictorial arrangement of a subject. Here he finds all the varieties of colour enriching the different objects, and relieving them from each other; with the gradations from light to dark, and from warm to cool colour, and the occasional opposition of cool colour to warm, giving relief and variety. By thus observing nature, his mind becomes stored with ideas essential to his pursuit, and with the mode of effectually applying them on all occasions, to support, or increase, the interest of the subject.

But of however great importance the colour, the composition, and the management of the chiaroscuro may be considered, the treatment of a subject as regards its unity must be ever kept in mind. By this unity, or consistency, the character of the subject in its various

parts is preserved without confusion ; nothing extraneous, or improbable, being introduced to weaken the interest, or to render the intention of the artist doubtful in the subject represented. If the scene be simply rural, the auxiliaries should be the same :—cottagers, cottage children, husbandmen, cart-horses, dogs, poultry, and the like. These should be variously and suitably employed. Heath scenes with gipsies, travellers, cattle, sheep, horses, &c. Lane scenes with travellers or gipsies, sheep or cattle, children, beggars, &c. Park scenery with deer, sheep, cattle, horses, dogs, &c. ; but here the horses may be riding horses, and the dogs of a breed for sporting and other purposes,—as the pointer, the greyhound, the spaniel, the newfoundland, and the several varieties usually found in such enclosures. The wild scenery of the hills and mountains should have their interesting and characteristic embellishments,—as sheep, goats, travellers, &c. ; not omitting, in the rocky and desolate scenery of some countries, the bandit or the chamois hunter.

The unity of a subject is further supported by its colour and chiaroscuro. Objects of a

vast and sublime character require deep-toned colour, and broad masses of shade, with, occasionally, gleams of light and abrupt transitions, to give force to their rugged and imposing character; with a lowering or stormy sky, burying in its deep cloud-shades the gigantic features of the scene. The colour should be kept in broad and simple masses of warm and cool, with but little palpable variety, yet sufficiently varied to prevent flatness or monotony. The whole treatment of such subjects should be broad, simple, massy and effective; even the detail or smaller parts being generally characterised by a doubtful obscurity. In this class of subject, the middle tint and dark should considerably preponderate, imparting by its influence a gloomy solemnity; and the foreground, in such cases, must be reserved for the stronger light, and more evident display of forms or detail.

In scenes of a gay and cheerful character, the light and half-light of the picture predominate, allowing but a small portion for middle tint or dark; the darks in this case arising from the local depth of colour of the several objects distributed throughout the

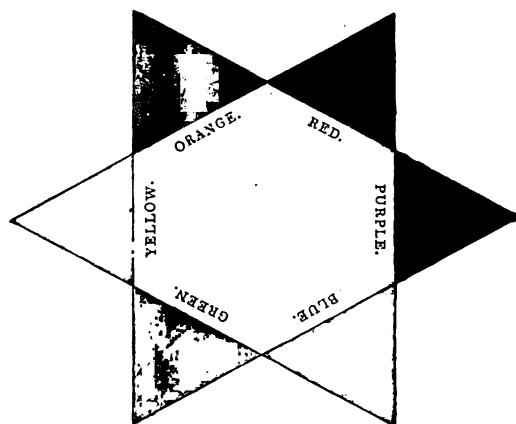
composition ; the local darks being relieved from blackness or heaviness, by the stronger or deeper touches in the objects themselves ; such local darks contributing by their force to give light to the masses of light and half-light, by which they are surrounded. The figures and objects used as auxiliaries should here be of a light and spirited character ; the leafage of the trees should be thin, admitting the light to pass freely through their several parts, and the branches gracefully and elegantly disposed. The colour in such subjects should be cool, fresh, and vigorous ; and the lights clear and decided ; with the detail, especially in the foreground and middle distances, sharply and distinctly expressed.

The vigour and powerful effect obtained by the modes already stated, are produced with more facility than from any other treatment ; but as there are other qualities, of an equal if not of still higher importance, arising from the introduction of a greater spread of middle tint, it becomes necessary to show its peculiar advantages.

Where a considerable portion of middle tint prevails, the light objects opposed to it

are more strongly relieved from the background; while the darker objects, and even those of intense depth, are considerably softened down by the tone of the ground by which they are surrounded, producing richness of effect from the outlines or contours appearing less violent; and also a solidity is obtained, which gives weight and importance to the subject; and at the same time affords an opportunity of introducing a greater richness of colour, without glare or gaudiness, which would be the case if not supported by the general depth of colour carried through the subject. The light objects, in this treatment, will bear that tone of colour which brings them near to nature without heaviness; and all the intricacies of light and shade and colour become available in the hands of the experienced artist.

It must not be here understood that powerful light is unnecessary; but that the spread of light, forming the several masses in the subject, should be more limited, to allow a greater spread of middle tint, which will be found to prevail in most of the effects observable in nature.



TINTS USED IN THE COLOURED EXAMPLES:—



NAPLES YELLOW.



YELLOW OCHRE.



ROMAN OCHRE.



LIGHT RED.



BURNT UMBER.



SEPIA.



GREY OF INDIGO AND
INDIAN RED.



COBALT AND
MADDER BROWN.



SEPIA AND INDIAN RED.



COBALT.



INDIGO, BURNT SIENNA,
AND INDIAN YELLOW.



INDIGO AND
BURNT SIENNA.

Explanation of the Diagram.

To give all the varieties and gradations of tints, broken and tempered by admixture, would tend to perplex the mind of the practitioner, rather than to furnish it with those ideas of a simple and intelligible character, which alone can be rendered available in his first or early efforts. And, as in the examples in *Sepia*, where three degrees of tint only have been laid down as the general basis, so it becomes necessary, in the consideration of colour, to supply a basis as simple and as intelligible for his early operations; and which, in many instances, will be found to be sufficient for all the purposes of effect; opposition and harmony comprehending the essentials in colour, as connected with the local colour of nature. It should be known, that we have but three pure or primitive colours, from which all the tints in nature are obtained by admixture; the power, brilliancy, or harmony of which depends on the matching or placing of them near each other, by which means they may operate to produce the effect desired. To illustrate

which, the three primitive colours, yellow, red, and blue, are so placed as to give the broken tint, made or derived from two of them, between those from which it is derived : thus the orange, compounded of the yellow and the red, is placed between those two colours; the purple, between the red and the blue, from which it is derived; and the green between the yellow and the blue, those two colours producing it: and it will be found that those admixtures, which are termed derivatives, operate as links connecting the primitives together. And if those primitives of which they are compounded be tenderly gradated into each other, we have the effect produced in the iris, and which effect by such gradation is termed *harmony*; but as opposition of colour is necessary to give force or to counteract weakness, those derivatives are found most effectually to accomplish such purpose, by being placed in juxta-position with the primitives from which they are *not* derived: thus the green will be opposed to the red, the orange to the blue, and the purple to the yellow. But it must be observed, that the opposing thus of the derivatives to

the primitives, will be sometimes too crude for the general harmony: the practice of subduing such crudeness most readily, will be found to be by tempering the green with a small portion of the red with which it is brought in contact; the tempering the purple with a small portion of the yellow; and the orange, if too flaring, with a small portion of the blue: but in thus tempering the orange, a blue should be made use of which is not inclined to the green, but should be of a pure character—as the ultramarine, the smalts, or the cobalt. The powerful opposition of the primitives and the derivatives in their full force, can only be used with judicious effect in small quantities,—as in the draperies of figures, the portions of vessels richly decorated with flags, &c. and such parts of their hulls as may be powerfully and splendidly ornamented, and which are placed in the foreground of the subject. The general management of the pure and broken tones of colour, and their several proportions according to the nature of the subject, will be found treated on subsequently, under the proper head or division of the work, on Colour.

ON COLOUR.

SIMPLE AND COMPLEX.—ITS INFLUENCE ON THE MIND, EITHER
IN NATURE OR IN ART.—EXEMPLIFIED IN THE DESCRIPTIONS
OF THE COLOURED SUBJECTS.

THERE is nothing connected with art less generally understood, or in which the practitioner is more easily led into a style of a meretricious character; than that of Colour. The artist and the amateur are both readily carried away by the prevailing custom or fashion of the time. It is only for an artist to become a favourite, either from his superior talents, or from the meretricious qualities of his works, to have scores of imitators, following him with implicit faith through all the mazy labyrinths of his productions, without a single question arising in their minds as to the road they are travelling, or to the consequent results; but, presuming on the general celebrity of the name, they follow him undeviatingly through all his errors, incapable of making judicious selections from the best of his works, or from the better parts of any single production. Hence has arisen that

conventional treatment of colour, so prevalent in modern art ; and which impresses us with the idea, that the various productions of an artist are all produced from the same palette ; the same tones of colour being observable in all his works ;—the freshness of nature, and her leading characteristics, being wholly disregarded.

To avoid such inconsistencies, should be the object of the practitioner ; and which can only be accomplished by a constant reference to nature. His early studies, as soon as he is capable, should be faithful transcripts of the various objects to be met with under the changing influences of the atmosphere ; attending to the local colour in all its varieties of cool and warm, bright and obscure—under the influence of powerful light, of deep shade, and its intermediate gradations—when affected by the morning's grey, and the noon-tide splendour, the rich and mellow light of evening, and the deep and sombre tones of twilight. The eye, being thus accustomed to the chaste and sober tints of nature, will be less easily led to admire that which is meretricious, or which has not nature for its basis.

As Colour will be better understood by classing it under its proper heads of *simple* and *complex*, it may be necessary to observe, that the term *simple* comprehends the local tones of objects generally, without any reference to their effects when taken in combination; while by the term *complex* is to be understood that judicious arrangement, depending on a proper distribution of the warm and cool tints, essential to the composition and to the character of the subject, the predominance of either to support such character, and the balance necessary to be preserved, together with their occasional intermediate gradations.

As in the preceding remarks it has been shown what is to be understood by the term Local Colour, simply comprehending the tones found in the various objects by which we are surrounded, it becomes necessary to explain it in its combinations, which is generally in reference to its qualities of *warm* and *cool*. Where the harmony or general look of the subject is cool, objects of warm colour—as reds, browns, reddish browns, yellow, yellowish white, warm greens, &c.—are required

to give contrast, and to relieve it from monotony. In such case the warm tones of colour should be mostly of a subdued character, and seldom introduced in their full strength and purity; or, if so introduced, should be in small portions; as an extensive mass of pure red, or pure yellow, would not only destroy the cool character of the subject, but would be gross and offensive in its general effect. Where the general look or harmony of the subject is warm, objects of a cool quality become necessary as foils, to relieve it—as blues, greens of a cool quality, cool greys or purples, and tones approximating to black, &c. It should be ever kept in mind, that strong colour in an isolated state, or standing by itself unsupported by colour of a similar quality, becomes a spot, from its strength and powerful opposition; it must therefore be led off, or kept in countenance by colour of the same quality, but of different degrees of strength and purity; as pure reds may be carried off by subdued ones, by those of a cooler quality, by reddish browns, by browns, and by tones even of a reddish purple.

But though powerful colour may be thus subdued and brought into harmony, it should be remembered that, in thus subduing its force, the vigour of the subject should be maintained, and not be sacrificed to the harmony; but both be preserved by a judicious balance of their several qualities.

Independent of these general principles, it is necessary to consider the varieties of atmosphere, the pure and the gross, with its peculiar characteristics in reference to seasons and to climate; for the absurdity must be evident, of giving an Italian atmosphere to an English locality, or an English atmosphere to one of Italy; though these mistakes too frequently occur to escape notice, where pure ultramarine, and that of considerable depth, is prevalent in the skies of some pictures, and seems pressed, as it were, into the service of English scenery. Hence it follows, that an unity of colour should be carried through every work of art; and that the vapoury character of our own atmosphere is essential to mark its individuality. The seasons have also their distinguishing qualities; and we should remark the humid atmosphere

of spring, with its grey clouds, and yellowish grey lights; the neutralized blue of the morning skies, and the dingy yellow at the close of day; the pure and pearly greys of a summer's morning, the bright and silvery tones of the midday light, and the glowing tints of an evening sun; the hazy warmth of a fine autumnal morning, the massy purple clouds of the advancing day, and the gorgeously rich tones of colour skirting the horizon at its decline. These, with their influences on the surrounding objects, become the constant study of the artist; and it is by such study that he becomes enabled to appreciate, to select, to combine, and to arrange, in such a manner as to give an air of truth to his various compositions.

As regards colour, it must be mentioned that the general look of a picture materially depends on the quantity of cool or warm colour of which the subject is composed. And though the quantity of either, depending on the nature of the subject, prevents the setting certain bounds to such quantities, yet, by a reference to nature, and considering the effects produced on the mind by the pre-

ponderance of either, it will be readily felt in what class of subjects the warm or the cool should have the ascendancy.

It will be found that those subjects which are of a cheerful character, and where there is an extensive spread of light, will show colour in its various degrees through all the grounds of the picture—that is, the foregrounds, the middle grounds, and even the distances: there will consequently be a greater spread of warm colour—neutrality or absence of colour implying coolness: and on the contrary it will be found, by observing the quality of cool colour in storms at sea, or on the coast, where the grey or neutralized tones of the sky occupy a large space in that portion of the subject, and its influence on the reflective quality of the element beneath carries that neutrality into the lower part of the subject, that there will be a greater quantity of cool colour, or absence of colour generally; those parts only of the subject showing local colour in its purity, which are under the influence of the stronger light.

Hence arise, from a combined operation of light and colour, the characteristics of cheer-

fulness and splendour; and from their absence, the powerful effects of gloom and sentiment; the relative proportions of colour and neutrality, or what is termed warm and cool colour, increasing or diminishing the effect of either class of subject.

It will from the preceding observations be seen, that though the cool or neutral quality of colour partakes of or approximates to blue, it does not follow that the purer the blue, the colder will be the general effect: on the contrary, as purity of colour implies light, even blue in its purity will become an accessory to the *general* warmth, gaiety, and splendour of the scene; operating in such cases as a foil to the surrounding colour, and giving it increased value. Cool or fresh greens, as they are generally termed, possess the same invigorating and cheerful quality, when used among or opposed to colour or tones of colour consisting of the reds, yellows, or browns, in their several degrees; the introduction of such pure greens or blues being always kept in small proportions. Thus, on the spread of light or dark, on the diffusion of colour or neutrality, and on the judiciously

opposing colour to colour in the light parts of a subject, depend essentially the leading features, or characteristic look, of a work of art.

It is scarcely necessary to remark, that, whatever truth of effect may be obtained by thus proportioning the light and dark, or the warm and cool colours of a picture, the preference will be given generally to those works possessing the greater quantity of light and of warm colours, as the subjects in nature possessing those qualities affect us to give them generally a preference; and it therefore becomes a question, in such cases, of no mean importance, as to the proportions of warm and cool colour, either pure or broken, which may be comprised in one subject, for obtaining the object desired. As there is no object in nature depending so essentially on the combinations of its colour for its grateful influence over our feelings, as the iris, it may not be unimportant to consider the proportions of the various tints of which it is composed, and which are found to be as follow:—dividing the whole into 100 parts, the purple will be 11; red, 11; orange, 8; yellow,

14; green, 17; blue, 17; violet, 22. Thus, taking the palpably warm tints,—red, 11; orange, 8; yellow, 14,—making 33; and considering the green, being compounded of yellow and blue, giving $8\frac{1}{2}$ parts yellow; and the purple, being compounded of red and blue, giving $5\frac{1}{2}$ parts red, making together 14 parts,—and from the influence of the blue, whenever its cheerful character from the strength of light can render it a portion of those colours which imply warmth, we obtain 17,—the show of warm colour, or of colour opposed to neutrality, will be as 64 to 36, or in the proportion of something more than 6 to 4. And if we take the three primitive colours, and consider their relative proportions—red, 11; yellow, 14; blue, 17—we shall discover nearly the same result as to proportion; the warm colours, red and yellow, giving 25 parts, the blue 17; that is, the warm in the proportion of about 6 to 4.

The mind may be further led, in the consideration of colour, to successful results, by observing the proportions of warm and cool colour to be found in nature under various circumstances, when the combinations or

quantities of either are such as to be more than usually grateful or interesting to the feelings ; and by noticing their gradations into each other, their sudden check or opposition, the extent of the several masses, and the delicate or powerful varieties observable in the various parts ; together with their relative strengths, and their tender and harmonious combinations, with all their multifarious forms and intricacies.

In the Examples given for illustration, it will be seen that the warm and cool colour is kept in broad masses. In Plate 15, the largest spread or mass of cool colour is in the sky, and the most powerful mass of warm is in the middle distance : the colour in this mass is tenderly varied, to prevent flatness ; the cool quality of the sky is balanced by the cool greens of the foreground, and by the grey tones of the road.

In Plate 16, the spread of cool colour is more extensive than in the preceding, as the cool tones of the sky are reflected in the water, and a portion of the light part of the water is subdued by the grey, to keep it distinct from the sky, and likewise to give that

part of the subject weight and solidity; the warmth of the sky is repeated in the water by its reflective quality, which gives an extension of the warm mass; the warm tones of colour are likewise distributed through the subject by the vessels and boats, and by the warm patches of verdure on the shore in the middle ground.

In Plate 17, the warm colour predominates; the density of the atmosphere of a hazy morning giving more strength of colour than when in a more rarefied state; the warmth of the sky, and the warm tone of the buildings from the light of the sun, form the principal mass of light warm colour, which is carried through the composition by the warm colour in the foreground, and the reflection in the water of the light of the sky: the cool mass of colour in the sky, and water on the left side, is carried to the right by the grey tones broken over the foreground, and the grey parts of the wood on the causeway

Plate 18.—The principal unbroken mass of warm colour in this subject, is in the sky; it is repeated by its reflection in the water, and carried through the picture by the warm

browns of the buildings, and by the warm tones of the foreground ; the larger boats in the foreground possessing the stronger colour, become the focus of the warm tints and likewise of the darks of the subject ;—the cool of the sky, with its reflection in the water, and the cool water mingling with the foreground, being the only cool parts in the picture, except the occasional grey tints broken in with the fore-ground.

Plate 19.—The largest spread of light warm colour in this subject is in the sky, which is of a very tender character, from the clear and fresh quality of the atmosphere ; the warm colour being carried through the subject by means of the boats : the cool tints of the clouds, and the cool quality of the whole of the water, giving a preponderance to the cool over the warm in this subject, contributes to its general freshness.

Plate 20.—In this subject, the rich warm tones of colour in the sky, require the deep but somewhat neutralized tones of the middle ground and distance to throw it into light ; the mass of cool grey in this subject running through the centre of the picture : the

warmth of the foreground, and the foreground figures, balance the warmth of the sky, and bring the light into that part of the subject, while the fresh cool tones of the sky give increased value to the warm light in this part of the composition.

ON THE PURE AND BROKEN TINTS MADE USE OF
IN THE COLOURED EXAMPLES.

Plate 15.—SKY, yellow ochre in the light, cobalt and madder brown in the dark. Warmth of the clouds, grey and burnt sienna; distance, cobalt and madder brown; clumps of foliage, grey and burnt sienna; the light part of the heath, Roman ochre partially changed with a little indigo, the dark parts with Indian yellow, burnt sienna, and indigo; the road, grey, madder brown, and a little cobalt, warmed in parts with burnt sienna; the darker touches, sepia and Indian red.

Plate 16.—Yellow ochre in the light of the sky; clouds and darker parts, cobalt and

madder brown ; distance, cobalt and madder brown, strengthened with indigo ; the warmer patches of verdure, burnt sienna and Indian yellow ; the water, yellow ochre in the light ; the darks are of the grey made of cobalt and madder brown, a thin wash of which is passed over the subdued light in the foreground ; the hulls and sails of the vessels, sepia and madder brown, changed in parts with the grey.

Plate 17.—The light of the sky, Naples yellow, gradated into the dark with madder brown ; the darker parts and clouds, cobalt and madder brown ; the light of the buildings, burnt sienna and Roman ochre, subdued with the grey tint ; the darks are of the grey tint, rather warm ; the light of the ground, Roman ochre and burnt sienna ; the boats, sepia and madder brown ; the water, cobalt and madder brown in its varied proportions.

Plate 18.—The sky, Naples yellow, gradated into the darker part with madder brown, and strengthened in the darker part with cobalt ; the line of cloud, cobalt and madder brown ; the water, of the same tints

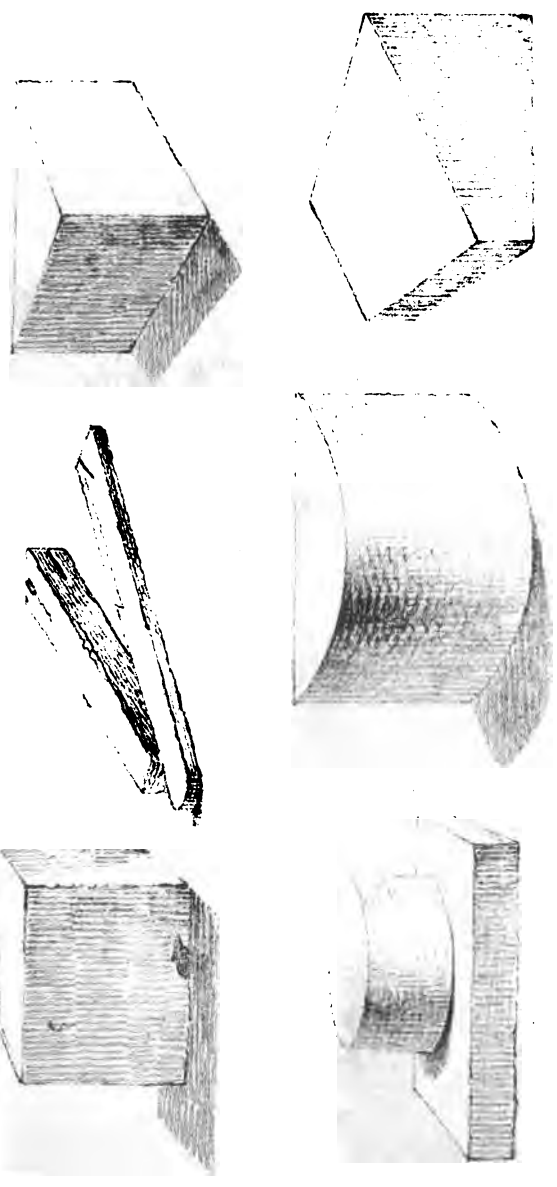
as the sky ; the distant trees, Indian yellow, burnt sienna, and indigo ; the warm tones of the buildings, burnt sienna or burnt umber subdued with the grey ; the foreground, sepia, with touches of burnt umber, and warm green of Indian yellow, burnt sienna, and indigo ; the boats, sepia and madder brown, the warm tones burnt sienna.

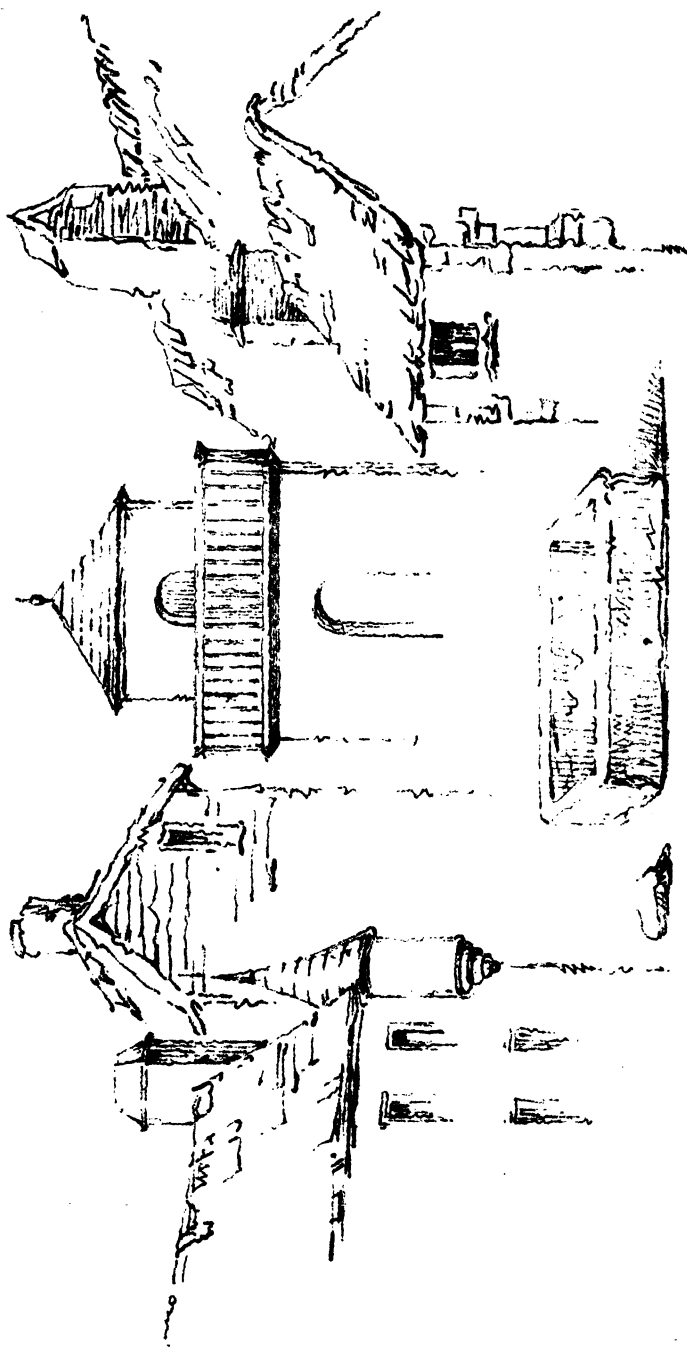
Plate 19.—The light of the sky, a thin wash of light red ; the clouds, cobalt and madder brown ; the line of distance, cobalt and madder brown ; the sea, indigo and burnt sienna with a small portion of yellow ochre, the cooler parts with more indigo ; the boats, sepia and madder brown, strengthened with sepia in the darker parts.

Plate 20.—The sky, Naples yellow, graduated into the cooler parts with madder brown, the deeper parts cobalt and madder brown ; the clouds the same, but with more madder brown ; the dingy orange of the sky near the horizon strengthened with madder brown ; the distant hill, cobalt and madder brown ; the castle and middle ground, burnt umber with a little indigo, changed in parts with Roman ochre and touches of cool green ;

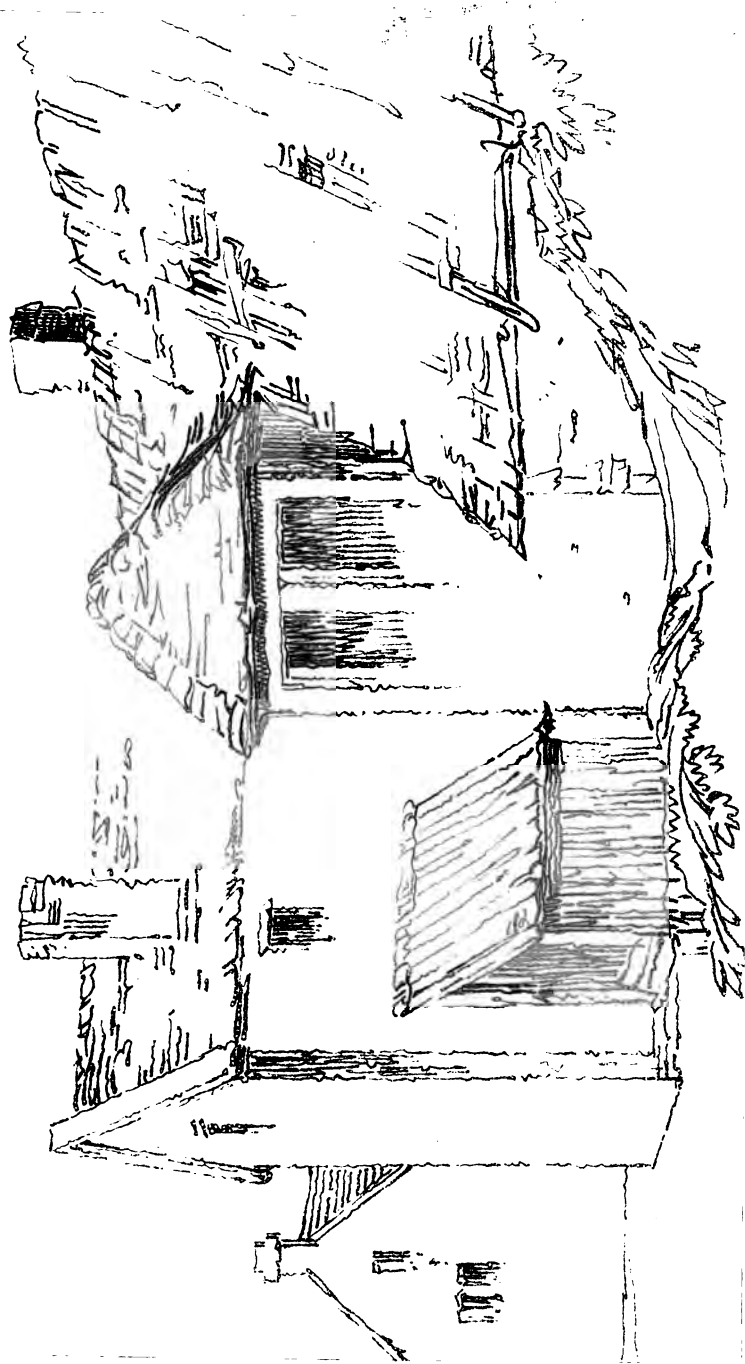
the foreground, burnt sienna and Roman ochre, subdued with the grey; the water, burnt sienna and indigo; the cattle, burnt umber, with strengthening touches of madder brown and sepia.

THE END.

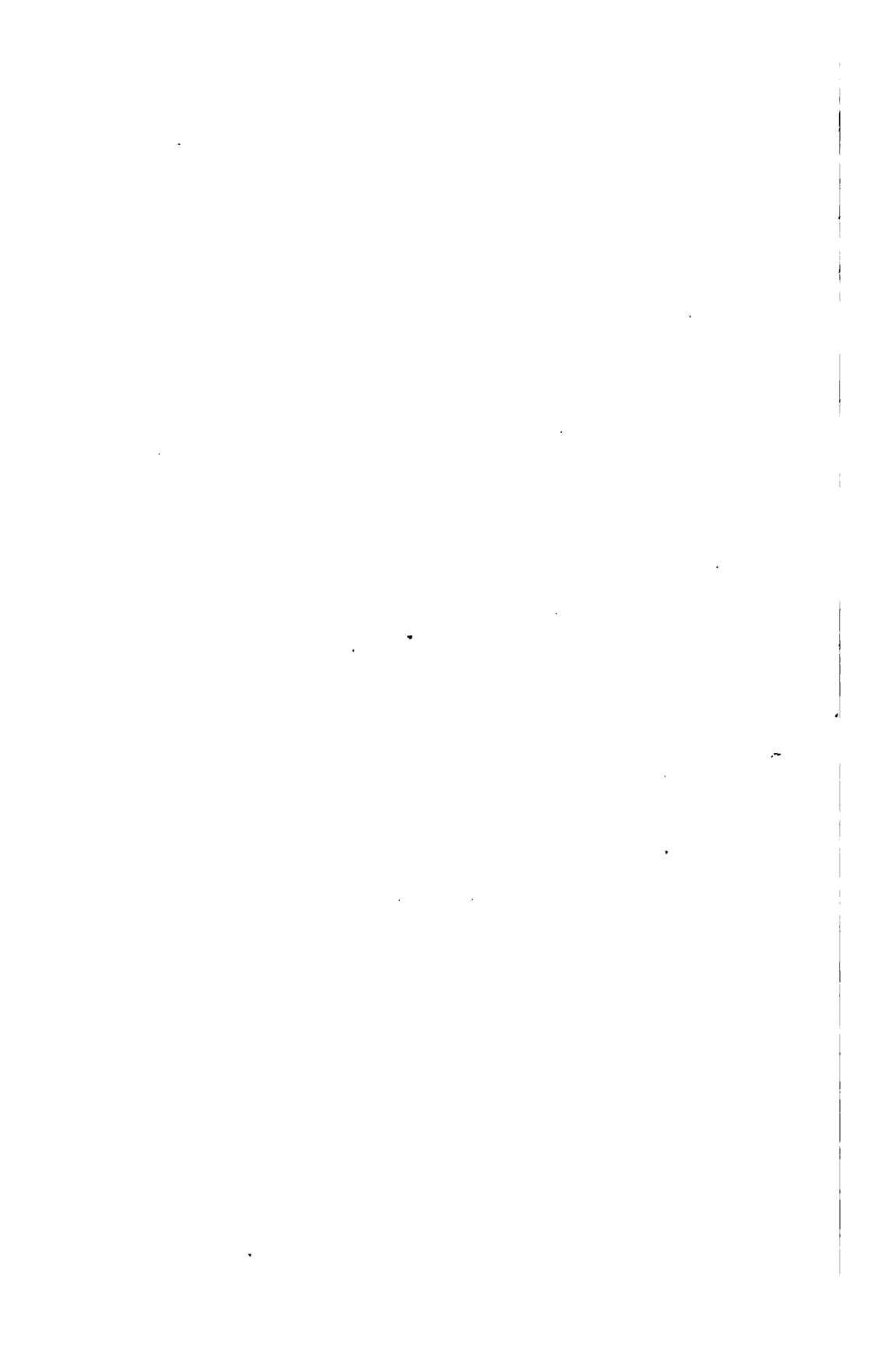


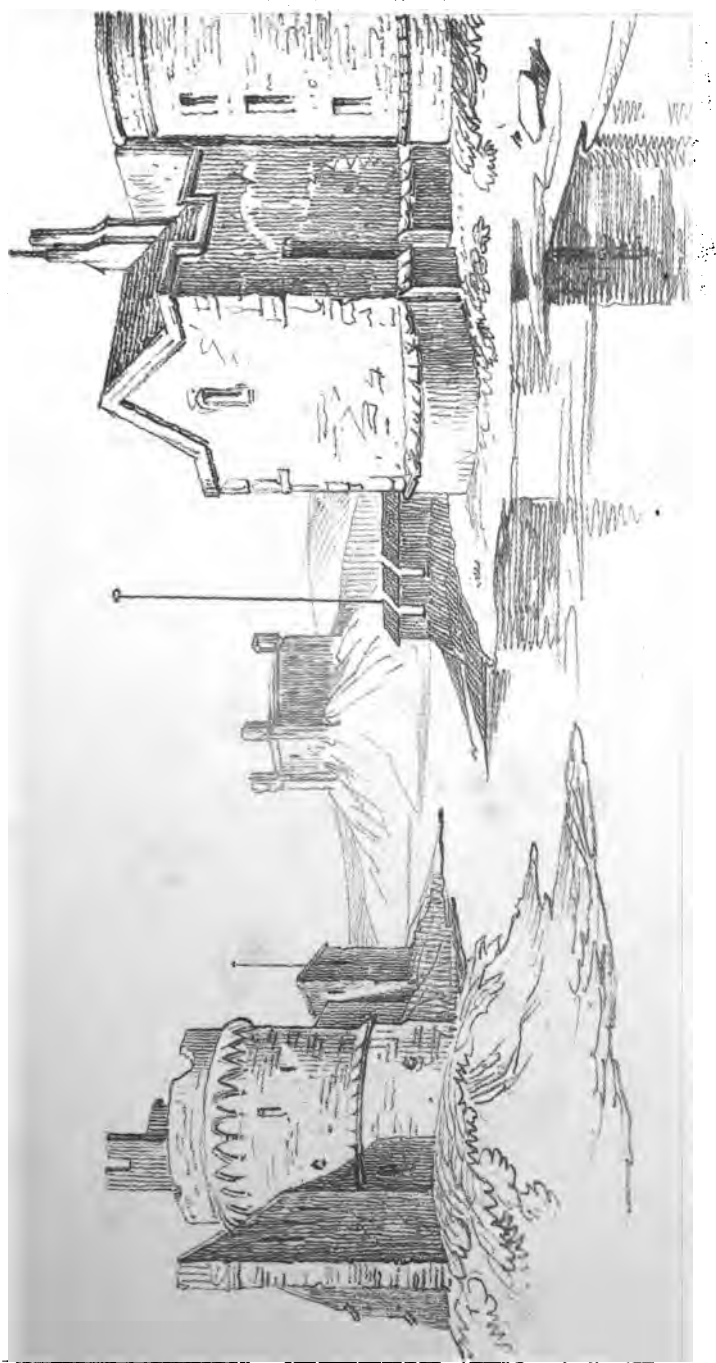


St. John's Church, New York City, N.Y.



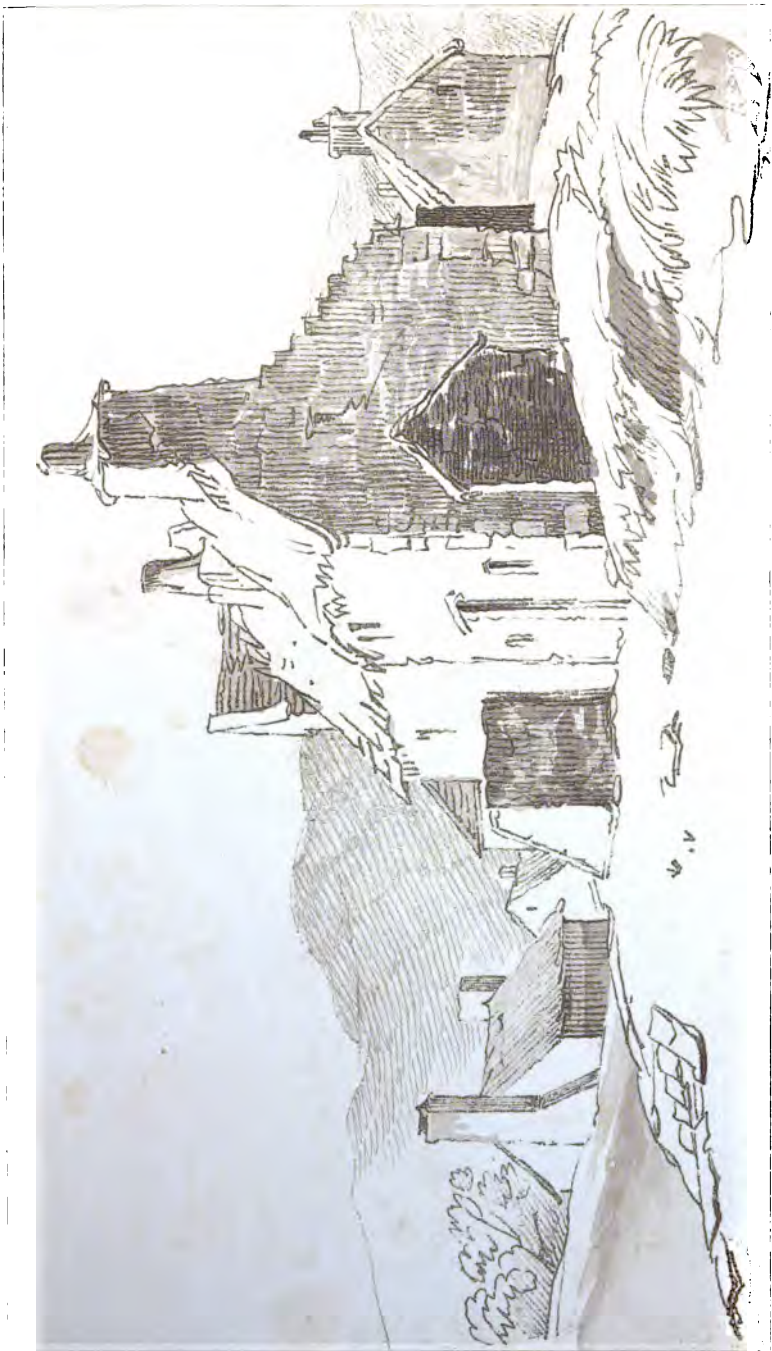
Building at the early part of the school year

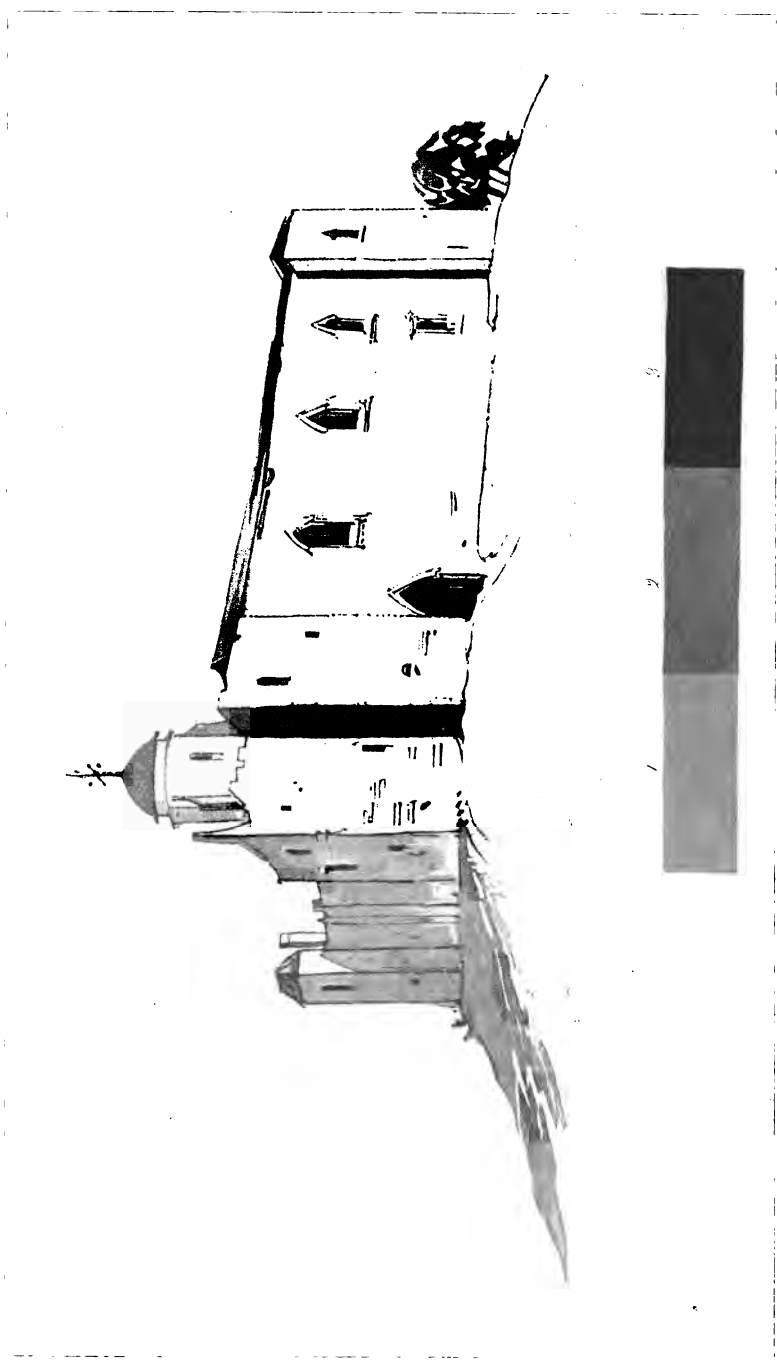


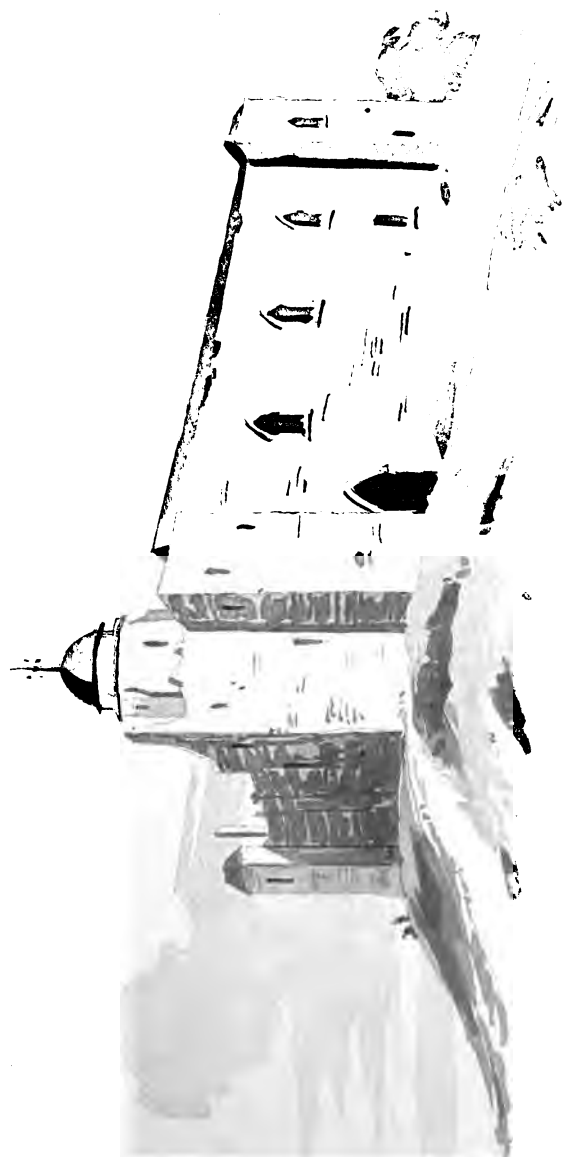


Section of the Battery at Fort Anson, 1874













London, St. Martin's Lane, looking N.W.



K.C. 10/10/10

Watercolor illustration of a large, multi-story stone building with a prominent arched entrance, situated on a hillside.



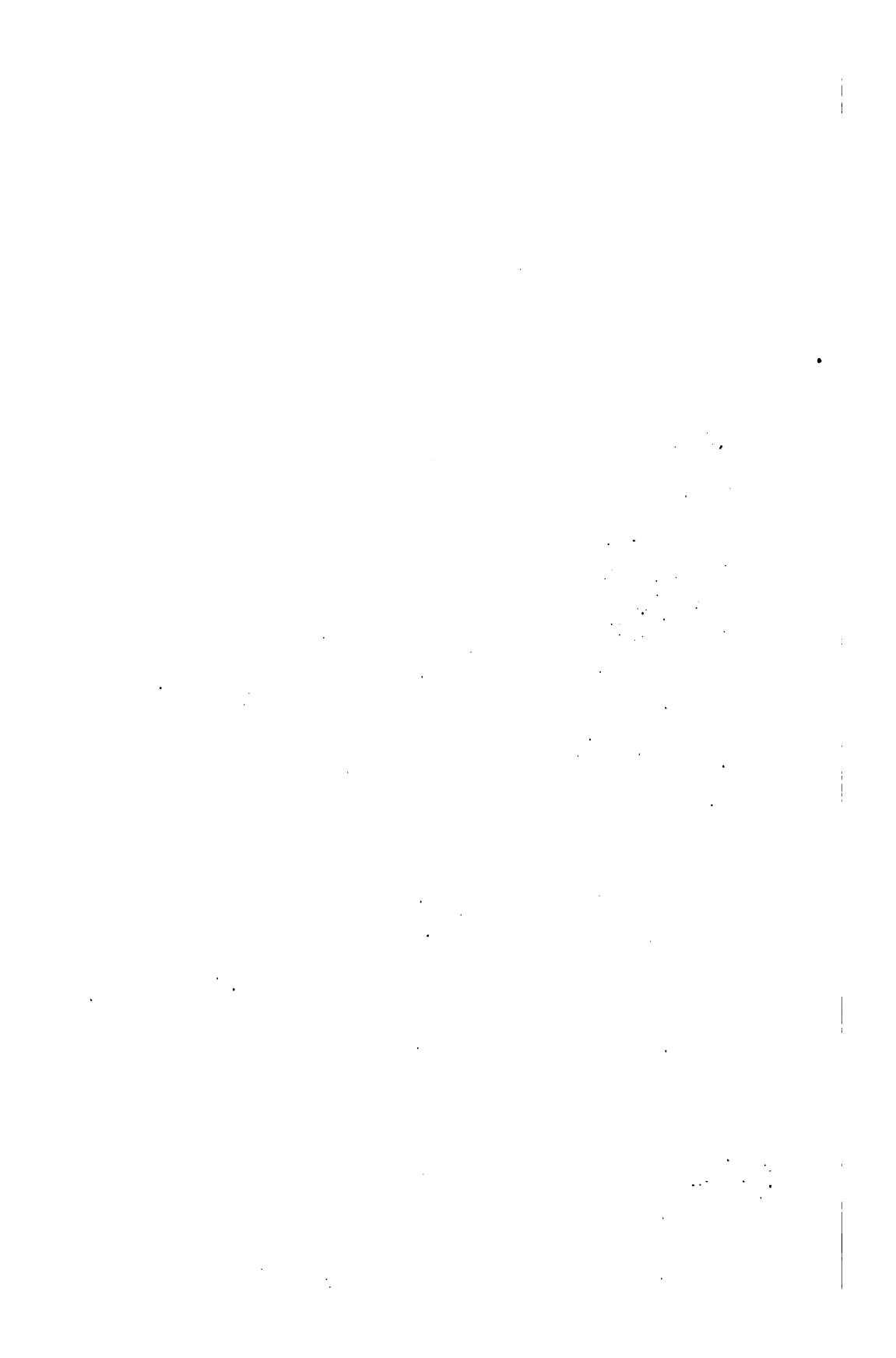


Coast of L. de Puget, July 10, 1855, Annapolis, 1859.





Windmill at Killybegs, Co. Londonderry, 1870





Valley of the River, 1860

